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| **Subject: Ninth Grade Band** | | | | | **Date: 11- 13 Dec 2013** | | **Day: Wed-Fri** | | | | | | | |
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| **OBJECTIVE OF LESSON**  articulation , tone, embouchure, posture, hand position, air/breath control, reading notation, rhythmic notation, time signature, key signature, concert pitch, ear training, endurance, performance, practice, scales, sight-reading, balance, and blend | | | | | | | | | | | | | | |
| **Objective:**  **I.MR.1.3 Generate specific criteria for evaluating the quality and**  **effectiveness of music and apply criteria in personal participation in music.**    **I.ML.3.1 Use improvisation to create simple melodies over given**  **chord progressions.** | | | | | | | | | | | | | | |
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|  | **ESSENTIAL Question(s)**  How can improvisation be used when performing in chamber ensembles with music that is well known? | | | | | | | | | | | | | |
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| **Materials / Resources**  Christmas Carols for Chamber Ensembles  Music Performance Adjudication Rubric  Rooms for dividing up into Chamber Ensembles (practice rooms, other classrooms, stage, auditorium, etc.) | | | | | | | | | | | | | | |
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| **Before Instructional Support Strategies** | | | | | | | | | | DISCUSSION | ORGANIZING | WRITING | VOCABULARY | TECHNOLOGY |
| **Teacher**   * focusing attention, laying groundwork, creating interest, sparking curiosity… thinking of it as setting the state/setting them up for success. * make sure students “get” the purpose (not the agenda) of today; what it will result in or lead to; the “why” of what they’ll be doing | | | **Students**   * strategies to get STUDENTS thinking about what they already know * cause STUDENTS to bring to mind similar ways of thinking, an analogous idea, or previously-learned content or concepts * STUDENTS are caused to think about the element of today’s learning that is most close to or familiar to them | | | | | | |
| 1. Before dividing up students in to groups, the standard classroom procedures in entering and preparing for rehearsal are followed.  2. Students warm-up using Long-tones, Treasury of Scales, and Chorales  3. During the warm-ups different improvisational techniques are used on the music students are confident with (Scales/Chorales/etc.)  4. Students are then divided into groups | | | | | | | | | | v | v |  | v | v |
|  |  | | | | | | | | | | | | | |
| **DURING Instructional Support Strategies**   * strategy(ies) for active engagement with the new content that’s coming * what are students doing WHILE reading, viewing or listening? | | | | | | | | | | DISCUSSION | ORGANIZING | WRITING | VOCABULARY | TECHNOLOGY |
| 5. Once in groups, students are to choose two different holiday chorales that are well known.  6. Students are then responsible with the task of learning the chorale as a chamber ensemble.  7. Once the group has mastered the arranger’s intent, students are asked to make their own arrangement. This can be done in many ways, and creativity is encouraged.   * Change the style – to a jazz style, or march style, chorale style, etc. * Change the rhythm * Change the notes of the melody – making it minor, or dorian mode, etc. * Change the harmonies * Change the form – entrances and exits, solos, tutti, etc. * Students may also find a way combine the two chorales into one | | | | | | | | | | V | V | V | V |  |
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| **AFTER Instruction Support Strategies**   * How will students apply new knowledge in a new way? * How will students check to see if their understanding is correct? * How will students be prompted to reflect on what they learned? * How will students be prompted to reflect on how they learned it? | | | | | | | | | DISCUSSION | ORGANIZING | WRITING | VOCABULARY | TECHNOLOGY | UNDERSTANDING |
| 8. After the students have prepared their chamber ensembles work, the students will perform in front of the rest of the class their work.  9. During performance of different groups, students are given the Music Performance Adjudication stage performance rubric to rate the performing chamber ensemble’s performance. | | | | | | | | |  | v | v | v |  | v |
| ASSESSMENT:  Students are graded by the performance during rehearsals, and during the performance. The grade is determined by the average of the Teacher’s grade of rehearsals and performance to their peer’s grade of their rehearsal and performance. | | | | | | | | | v | v | v | v |  | v |
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| **Discussion** | | **Organizing** | | **Writing** | | **Vocabulary** | | **Understanding** | | | | | | |
| Think-Pair-Share  Bloom’s Question Stems  Seed Discussions  Graphic Organizers  Carousel  Gallery Walk  Concentric Circles  Clock Buddies  Questions Answer Relationships | | Power Thinking  Graphic Organizers  Venn Diagram/Comparison  Selective Underlining/Highlighting  Column Notes/Note-Taking  History Frames / Story Map  Sticky Notes  Opinion-Proof / Conclusion-Support  Problem-Solution | | Summarizing  Sum It Up  Framed Paragraph  Writing Template  Journal / Learning Log  RAFT  Sentence Synthesis  Word Combining  Sentence Starters | | Word Map  Concept of Definition Map  Graphic Organizers  Sentence / Word Expansion  Word Combining  Journal / Learning Log  Frayer Model  Foldable | | Exit Ticket  Lesson Closer  Formative  Summative  **Technology** | | | | | | |
| Interactive Smart Board  Projector  Web Quest  Flip Cam  Document Camera | | | | | | |
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| **Differentiation / Modifications / Interventions**  > Extended Time  > Shortened Assignments  > Depending on the ensemble, students may be able to pick their own groups. Other ensembles it is best to help with many aspects of differentiation by the teacher choosing the groups. | | | | | | | | | | | | | | |
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| **REFLECTION (if lesson was taught)**  Was the lesson successful? How do you know? What would you do differently next time?  The lesson was very successful and the students really enjoyed it. Because there was a quick turn around of two days practice and final day performance, groups were much more efficient in their practice time.Groups really expanded their improvisation and creativity. After doing this, I would like to try having the all students as one group create a rubric for scoring their own performances. | | | | | | | | | | | | | | |